

MAJOR AND MINOR.

Vienna.—At the fourth German choral festival about 500 societies, with a membership of 12,000, will be represented. It is estimated that 9,000 singers will take part in the proceedings. Lodgings for 6,000 have already been engaged for twenty days, from August 11 to 31, by the committee in charge. A newspaper will be published in the interests of the festival. Its inaugural number will appear on May 1, and will be followed by nine others in fortnightly issues.

A report having been spread abroad by some persons, eager to avail themselves of any pretext to disparage Richard Wagner, that, notwithstanding his well-known philippic against the Jews, he was himself of Semitic descent, some enthusiastic Wagnerites set to work to examine all the records

of the churches at Leipsic and elsewhere which could throw light on the matter, and have now ascertained that Wagner himself, all his brothers and sisters, his parents and grandparents, were either baptized according to the Lutheran form or described themselves in the registers as being of that persuasion; and thus a controversy may be regarded as settled, which ought never to have been started.

Balfe.—The only son of Balfe, the Irish composer, is in great poverty and distress. Dr. Barnett, of Brixton, has interested himself in his behalf, and has started a subscription for the purpose of setting him up in business, he having a few useful inventions by which he could get his living.

Genelli.—of 923 Olive Street, makes 100 Stamp Photos, from cabinet size, for \$1. Cabinet will be returned by mail, unsoiled with stamps, on short notice. Mail Cabinet with \$1.

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Alboni.—At a concert of American vocalists in Paris recently, Miss Sybil Sanderson was unable to sing, at the last moment, on account of indisposition. Mme. Alboni was in the audience, and the famous contralto volunteered to fill Miss Sanderson's place in the programme. She went on the stage and sang seated there. Although she is 64 years old, her voice is of marvelous sweetness and power. She was applauded to the echo, and the people were enthusiastic.

Quail on toast, at Milford's.

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MAJOR AND MINOR.

"The Teachers' Help and Students' Guide," for music teachers and students; by E. M. Sefton, 360 Second Avenue, Cedar Rapids, Iowa. Price, \$1.00.

This book makes work easy for the teacher—the young especially—and the study of music clear and attractive for the pupil. It is truly a new departure, and is a step in advance of anything published as a means of interesting the pupil and aiding the teacher. It indicates what, when and how much, should be studied in theory, technic and the piece, with their various sub-divisions. It gives young teachers confidence, and systematizes the work of the student. It is highly spoken of by Dr. William Mason and Fannie Bloomfield Zeisler.

Go to Milford's for a Hot Oyster Loaf.

Cary.—Annie Louise Cary (Mrs. Raymond) lives in New York, where she is greatly interested in all charitable work. She sang in a Brooklyn chorus not long ago, but says she has not the courage to appear as a soloist.

Madame Fanny Raymond Ritter has just published a charming volume of English poetry, entitled "Songs and Ballads." It is a book full of brilliant or tender beauty of feeling and melody accordant with each mood. Mrs. Raymond Ritter's mind is as sensitive as an Aeolian harp, and every waft of thought or emotion, is answered by a strain of music that has something of magic in its tone. There is not a page in the book that does not show a distinctly poetical quality, and among the books of verse of the year it has a unique character, and a lasting charm. Published by F. W. Christen, 254 Fifth Avenue, New York. Price, \$1.00.

Moszkowski.—Moritz Moszkowski has composed a prelude and fugue for orchestra and organ, which Herr Lessmann describes as the most important work yet produced by the author. It was performed at a Berlin Philharmonic concert recently, and received with great favor.

A Disgraceful Scene occurred in Deutsche Theatre, the most important in Berlin. During the first performance of "King Midas" the well-known critic, Conrad Alberti, hissed, whereupon a leading banker, Meyer by name, rose up indignantly and shouted: "That's always the way. These black-mailers will hiss on the first night." A fight ensued between the banker and critic. Fists and sticks were freely used. Meyer's eyes were blackened and the blood flowed from Alberti's nose. The play was stopped and the combatants were arrested.

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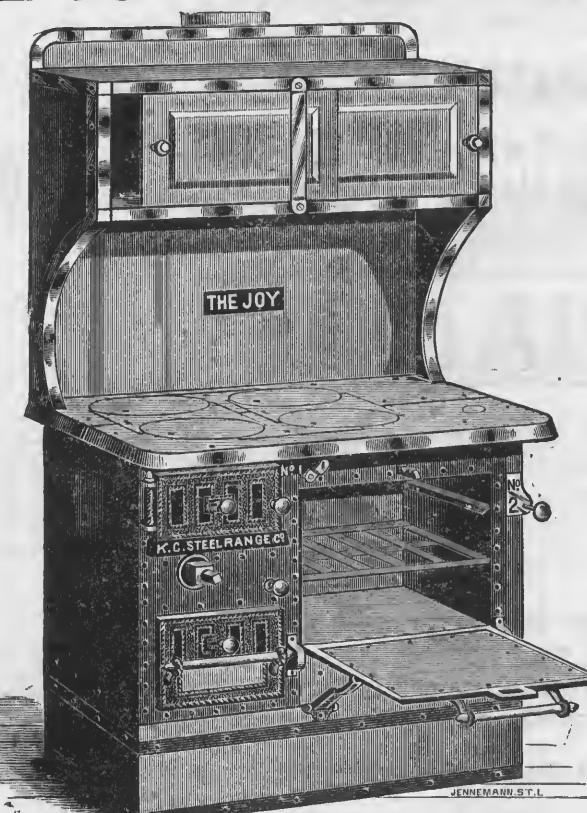
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The great world-renowned artist and successor of Liszt, Eugene D'Albert, writes as follows of Kunkel's Royal Edition:

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Most Esteemed Sir— My best thanks for your kindness in sending me your editions. They have pleased and interested me very highly and I endorse with pleasure the deservedly favorable verdict of Mr. Moritz Rosenthal.

Clear notation and print, excellent marginal annotation, and most careful fingering are the special virtues of your editions.

With best greetings,

Your devoted

St. Louis, April 26th, 1890.

EUGENE D'ALBERT.

From the great pianist, Moritz Rosenthal:

MESSRS. KUNKEL BROTHERS:

Most Esteemed Sirs— Allow me to express to you my extraordinary pleasure at having the opportunity of discovering, in the far West, an edition of Liszt's and Chopin's compositions that can boldly be placed at the side of the *very best editions of Europe*.

The musical phrasing, the fingering, founded on the principles of modern virtuoship, as well as the scrupulous attention paid to apparently unimportant details, lend a helping hand to the conscientious study of the young artist.

Accept my hearty recognition as well as the assurance of my highest esteem.

Yours devotedly,

MORITZ ROSENTHAL.

THE MUSICAL DECANTER.

The following incident, says the *Pottery Gazette*, of London, written by a gentleman recently, is very quaintly given. He says: "I never felt so much ashamed in all my life as I did yesterday afternoon. I called on a friend, and was obliged to wait for him for some time. There was a decanter and a wine glass on his table, and, without thinking of the matter, I proceeded to help myself. Well, the confounded bottle was one of those April fool affairs that have a music box concealed inside. The machinery of the box is so arranged that when it is tilted something or other slips its mooring, and sets a popular melody going. That's just what happened to me. I replaced the bottle on the table, while 'Sweet Violets' was trundled through the atmosphere with diabolical distinctness. Of course my host came in at that minute, and the smile that came over his countenance was scarcely perceptible, yet exceedingly cutting. Really, there was nothing wrong in my taking a glass of wine, considering my familiar footing at the house; but it was very awkward, very."

PASSION PLAY.

The chief rehearsal for the Passion Play at Ober-Ammergau, will take place on May 18th, and the opening performance on May 26th. Performances will be given through June, July, August and September. Improvements have been made in the stage and in the scenery since the last production, while the story that speculators had bought up the tickets for the performances is denied by the authorities of the town. A curious arrangement makes available for visitors a number of beds exactly the same as the number of seats in the theatre. Each householder is entitled to as many seats as he has beds. The tariff of charges, posted at each house, is as follows: "Beds from 75 cents to \$1.25, according to the accommodation; and board, including beds, not to exceed at the best houses from \$2.50 to \$3 per day." This mingling of business and solemn tragedy is noteworthy.

COMICAL CHORDS.

He—"Dearest, if I had known this tunnel was so long, I'd have given you a jolly hug."

She—" Didn't you? Why, somebody did."

Penelope—"Isn't it detestable to hear a man keep time to the music with his feet?"

Jack—"Oh, the music probably appeals to his sole."

"How did you enjoy the opera last night, Miss Chatter?"

"Why, did you see me?"

"No—I only heard you."

Collector—"When are you going to pay this bill? I can't be coming here every day in the week."

Debtor—"Well, what day could you come on, conveniently?"

"I could call on Saturday."

"All right; from now on, I shall expect you every Saturday."

"I wish to say to the congregation," said the minister, "that the pulpit is not responsible for the error of the printer on the tickets for the concert in the Sunday-school room. The concert is for the benefit of the Arch Fund, not the Arch Fiend. We will now sing hymn six: 'To err is human, to forgive divine.'"

Thump-rattlety-bang went the piano. "What are you trying to play, Jane?" called out her father from the next room. "It's an exercise from my new instruction book, 'First steps in music,'" she answered. "Well, I knew you were playing with your feet," he said, grimly; "but don't step so heavy on the keys; it disturbs my thoughts."

A horse belonging to an Oneida County farmer exhibits a great fondness for music. The farmer's daughter has an organ, and if the horse is permitted, it will leave the barn or lot and go to the house, where it will stand by the window as long as she plays. So much does it appear to love music that the ringing of a car bell will cause it to stop and hold its head as if pleased, and when sleigh bells are attached to its harness it will exhibit the most extravagant symptoms of delight and satisfaction.

WARNING!

We hereby warn our patrons, and all interested, against a certain Mrs. Smith, who has been defrauding the public by representing herself as agent for Kunkel's Musical Review. We have no such agent. Her last victims were in Missouri.

In subscribing to the Review through an agent, unless you are acquainted with him, see that he gives you a receipt as shown on page 43. We recognize no other.

THE PUBLISHERS.

WHO INVENTED THE PIANO.

At this day there are savage tribes that use a species of bow with a tuning peg. In playing it they hold it in their teeth, and while the twanging is done with the right hand the left is slipped along the string to vary the tones. The bow gave way to the primitive bow-shaped harp. Looking at modern instruments you will see that many of them retain their bow shape, as, for instance, the violin, the guitar and mandolin. Later comes the psaltery of the Bible. We are told that Pythagoras, who lived in the sixth century B. C. was the first to measure a vibrating string stretched between bridges on a resonance box and by shifting the bridges he was enabled to determine the interval of the Greek octave scale. This was termed a manochord, and it is said to have been used by Guido d'Arezzo, the famous monk, who is credited with being the founder of our musical system and the inventor of the solfège syllables.

The clavichord which soon appeared was the favorite instrument of Sebastian Bach; indeed was preferred by him to the piano-forte made later. The spinet, invented by a Venetian named Spinetti, superseded the clavichord. The virginal was also invented by Spinetti, and was the favorite instrument of Queen Elizabeth, and during her reign quite a number of eminent musicians, such as Byrd, Bull and Gibbons produced original compositions for this instrument. The character of the music of the sixteenth and seventeenth Centuries is especially religious. Nearly all the composers were organists, as the organ had already reached a high degree of mechanical perfection. Handel, Haydn, Mozart played on clavichords and harpsichords. There is no doubt as to who was the inventor of the piano. That honor is claimed for Shroder, of Dresden, and Cristofori, of Florence.

There is nothing in art that has had such a large share in civilization, or has influenced the progress of music, more than the piano. Muzio Clementi, who was born in Rome, and went to England when only 15 was styled the father of the piano-forte, and he is said to have been the first who composed original music for this instrument. Haydn, Mozart and Beethoven successfully developed the sonata form and brought it to its high state of perfection. The most perfect combination of pianist and organist was Mendelssohn. Mendelssohn was a master of form. His compositions were unsurpassed for originality, finish, grace, refinement and delicacy.

WAGNER'S ANNIVERSARY.

The Venice correspondent of the "Corriere di Napoli," remarks on the fact that twenty years ago, no one in Italy would have thought it possible that the anniversary of Wagner's death would be commemorated in that country, as it has been lately with special performances of his works. The writer recalls Wagner's stay in Venice in the Ventilamia Palace, in 1883, and adds interesting particulars of Wagner's last sojourn there. Enjoying perfect tranquility, and draped in his blue or black or scarlet academical robes, and with the historic painters cap on his head, Wagner paced the sumptuous halls of the red palace, and then it was he began to compose though he never finished, "Die Buser," or an Indian legend. In that winter Wagner was present at the last musical festival he ever attended, a performance of one of his youthful overtures in honor of his wife's birthday, given in the hall of the Marcello Lyceum, with a hundred instruments, Wagner leading and Cosima the only listener. On February 13, when the sun shone on the Grand Canal with something of the pressure of spring, Wagner, who felt but disinclined to work, had ordered his gondolier to prepare the gondola for a row, but without its cover, for he wished to enjoy to the full the sunshine and the blue sky. It was while waiting at the window of the palace and listening to the gondolier singing below, as he dusted the cushions and tidied the boat, that Wagner was taken with an oppression at the heart and lay down on an antique old divan. Very soon he seemed to sleep placidly. About an hour later Dr. Kepler, who had been hastily sent for, arrived and pronounced the master dead.

MAJOR AND MINOR.

Patti.—When the Diva feels a cold may come to her, however trifling, the opera is postponed to suit her views.

The departure of Signor Tamagno for Europe last Saturday was signalized by a fusillade of attacks on his personal peculiarities, in the daily press. Among the things said against the tenor were the following: That he is as mean a money-saver as he is a great singer, and that he values a penny as much as he does his famous C in alt. Though receiving \$2,500 night for singing, he permitted his brother to sing in the chorus for \$50 per month. That all the small clothes of his wardrobe, such as handkerchiefs and hose, were washed by himself, to save expense. That he quarreled with his landlord about seven dollars, the cost of a room for Tamagno *frere*, and only consented to pay it on threat of being prosecuted under the innkeeper's act. That although the steamer did not sail until Saturday morning, Tamagno had his luggage taken on board on Friday, and went on board himself to save the hotel bill, staying there until it was time to go to the Metropolitan Opera House to sing, and returning after the performance. Tamagno sailed in the cabin, but his brother, who received nothing but his meals and a servant's room for acting as his valet, went in the steerage.

Dr. F. L. Ritter, in speaking of the success of Wagner's music, says:

"Here in America, and especially by most of the leading musicians in New York and Boston, the music of the future was opposed with the same insane vigor and illogical reasoning as in Europe. The fight was carried on here in a most ridiculous manner. People who never had heard a note of Wagner's music, had never witnessed the performance of a Wagner music drama, had never taken the trouble—provided they had the necessary practical knowledge to do so—to study the score of any of Wagner's published works were loud in their denunciations of this 'corrupter of classical taste,' and had the barefaced impudence to rush into print to condemn the 'music of the future.'

"All they knew about Wagner's art was the more or less savage, injurious criticisms sent forth by the bitter opponents of the author of 'Tannhäuser' and 'Lohengrin,' and yet each time a Wagner fragment was given here their countenances sank, they rested dumbfounded in the presence of so much beauty of a novel, original character; but trusting not their own ears, they generally concluded to wait for the verdict of the 'press,' which was expected to reflect the impressions of such performances, and which had, as a rule, then nothing better to do than to publish inane fun regarding the theories of the exiled musician; from that quarter the doubters had then very little elucidation to gain regarding the 'to be or not to be' of Wagner musico-dramatic art."

CITY NOTES.

C. Philip Boeschenz has charge of the organ at the West End Christian Church.

Clarence Eddy exhibited a new three-manual organ in the Pilgrim Congregational Church.

Minette Uymayer, a pupil of Victor Ehling, played "Polacca," Weber-Liszt, at the Liederkranz Concert.

The Henry F. Miller piano was used at the Andres and Doerner, and Emil Zoch recitals, at Memorial Hall.

Try the Imperial Champagne. It's bouquet is delicious; it is perfectly pure. A bottle with your dinner will invigorate you for a day.

Herman Emil Zoch, a young pianist from Minneapolis, gave a recital at Memorial Hall on the 2d ult. He created a most favorable impression.

St. Peter's Episcopal Church sang Gounod's beautiful anthem, "O Come Near to the Cross," under the direction of Geo. Jarvis, organist, on Passion Sunday.

Althea, a romantic comic opera in three acts, the libretto by William Caroline and John J. Flynn, and music by R. S. Poppen, will be put on the stage in San Francisco.

A Grand Concert was given at the St. Charles Grand Opera House on the 25th ult. by the popular violinist, Miss Agnes Gray, assisted by Mrs. Mayo-Rhodes, soprano; Miss Connoify, elocutionist; Mr. Porteous, basso; Mr. Kleselhorst, flute, and Mr. Halter, pianist. The concert was highly successful, artistically and financially.

The Andres and Doerner ensemble concerts at Memorial Hall were a highly artistic success. Mrs. Mayo-Rhodes, soprano, and Mr. Aug. Halter, accompanist, assisted in the programme. The reputation of Messrs. Andres and Doerner extends over the entire country, and their success here assures them a hearty welcome whenever they return.

Miss Nellie Strong gave a piano recital at her music-rooms, 603 N. Jefferson Avenue, on the 8th ult.; she was assisted by Mr. Charles Humphrey, tenor. Among the numbers rendered were: "Gavotte," B minor, Bach-Saint-Saëns; "Minuet," Op. 14, No. 1, Paderewski; "Spanish Serenade," Zaremski; "Thy Magic Song," tenor solo, Meyer-Helmund; "Slumber Song," Weber-Liszt; "Rhapsodie No. 12," Liszt—all of Kunkel's Royal Edition.

The United Choirs of the German M. E. Church, under the direction of Mr. George Enzinger, gave a concert for the benefit of the City Missionary Society, at Niedringhouse Memorial Hall. The programme included "In Old Madrid" soprano solo by Trotter—Miss Addie Hansman; "Merry Wives of Windsor," piano duet by Claude Melnotte—Misses Carrie and Julie Vollmar; "Andante and Valse," trio for two violins and piano, by Duncia—Messrs. Albert Hansman, William Goerlich and Mrs. C. W. Holtkamp. Much credit is due the excellent work of Mr. George Enzinger and the Misses Carrie and Julia Vollmar.

A concert was given by the violin and piano pupils of Mr. Louis Retter, assisted by the vocal pupils of Miss Charlotte H. Hax-Rosatti, at Memorial Hall. The programme was very good and the pupils, one and all, acquitted themselves in the most satisfactory manner. The vocal pupils of Miss Hax-Rosatti, who kindly assisted Mr. Retter, reflected high credit upon the excellent method of that lady. They have reasons to be proud of their teacher. Miss Hax-Rosatti has been quite successful, not alone in St. Louis, but also in Europe, where she taught for years, and where she trained many concert singers of repute; she was prima donna for many of the royal operas in Germany and St. Petersburg. Mr. Louis Retter is a teacher and musician of ability, and his violin and piano pupils developed a careful and most grateful training.

A pupil of Sev. Rob. Sauter, the well-known violinist writes as follows, from Dresden:

"Dear Teacher.—As a pupil of yours, I feel it my duty to write you how I am getting along. So far, I have enjoyed myself very much."

Our voyage on the sea was very pleasant. The first city we saw was Amsterdam. This city is built on bridges to the number of three hundred. From Holland we went to England, from England to Holland again, and then to Germany. We saw the Rhine and its beautiful scenery. We are now in Dresden. I have begun violin lessons here, and am glad to say the teacher, whose name is Ehrling, teaches the same way as you. Everything which I told him you showed me he approves of, and I am certain that a better teacher than yourself is hard to find in Germany, as this teacher has been recommended as the best to my father. * * * *

I have seen quite a number of operas here. I go, mostly, once a week. It is just grand, as they have the scenery especially made for the different operas. I take lessons twice a week, and practice the most of the morning. Dresden is a very attractive city, you need only walk about half a mile and you see beautiful scenery, which you can never behold in St. Louis."

RAPIDITY OF MOVEMENTS.

Science, says a pianist, in playing a presto of Mendelssohn, played 5,595 notes in four minutes and three seconds. The striking of each of these notes, it has been estimated, involved two movements of the finger, and possibly more. Again, the movements of the wrists, elbows and arms can scarcely be less than one movement for each note. As twenty-four notes were played each second, and each involves three movements, we would have seventy-two voluntary movements per second. Again, the place, the force, the time and the duration of each of these movements was controlled. All these motor reactions were conditioned upon a knowledge of the position of each finger of each hand before it was moved, while moving it, as well as of the auditory effect in force and pitch, all of which involves at least equally rapid sensory transmissions. If we add to this the work of the memory in placing the notes in their proper position, as well as the fact that the performer at the same time participates in the emotions the selection describes, and feels the strength and weaknesses of the performance, we arrive at a truly bewildering network of afferent and efferent impulses, coursing along at inconceivably rapid rates. Such estimates show, too, that we are capable of doing many things at once. The mind is not a unit, but is composed of higher and lower centers, the available fund of attention being distributable among them.

Mrs. Shoddy—"I have just had a letter from my daughter. She is buying her trousseau in Europe."

Mrs. Snide—"Oh, that's nothing; my daughter is going to buy her husband in Europe."

MAJOR AND MINOR.

In a circular issued by Mr. Nennstiel, that gentleman speaks for his successor a continuance of the liberal patronage hitherto bestowed upon himself. "Mr. Whittaker," says Mr. Nennstiel, "has been in my employ for the past thirteen years, and is thoroughly familiar with the various branches of the business. I can confidently recommend him to my friends and the public, and feel assured that those who give him their patronage will receive the best of treatment at his hands."

In the matter of salaries paid by the congregations of Chicago churches to their organists, the figures range all the way from \$200 to \$2,000 a year. Clarence Eddy, for instance, receives a salary of \$2,000 from the First Presbyterian Church

—the highest paid in Chicago—while Harrison M. Wild comes next with \$1,200 from the Unity Church congregation. Louis Falk receives \$1,000 from Union Park Church, and C. A. Havens the same amount from the Second Presbyterian Church. The average salary, however, paid to good organists is below \$600 per year.

If the following story is true, our Wagnerites would, no doubt, be highly pleased to have Dr. von Bülow conduct the "Master's" work at our Metropolitan. It seems that the redoubtable doctor conducted at a recent Philharmonic concert the programme of which contained Haydn's Symphony in E-flat major; the first movement had been played when a gentleman in the front row hastily got up to leave the concert-room which was completely filled. The second movement the wonderful Adagio, had commenced, when, suddenly, the same

gentleman was seen making his way to the front row, in order to fetch his gloves, which he had left on his seat; hardly had Dr. von Bülow perceived this, when down came his baton like a thunderbolt, and the whole orchestra came to a standstill; the Doctor looked at the intruder furiously, and waited patiently until he had left the room, after having received from the audience a sound hissing. The Doctor is greatly praised by all right-minded people for the tact and courage he displayed in the affair.—N. Y. Ex.

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"I had a number of carbuncles on my neck and back, with swellings in my armpits, and was tormented with pain almost beyond endurance. All means of relief to which I resorted failed until I began to take Ayer's Sar-

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MUSICAL KUNKEL'S REVIEW

RICHES CO. ST. L.

MAY, 1890.

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BOSTON SYMPHONY ORCHESTRA.

The Boston Symphony Orchestra will give two concerts at the grand Exposition Music Hall on the 9th and 10th inst.

The Boston Symphony Orchestra, Mr. Arthur Nikisch, Conductor, is the only permanent Orchestra to appear in this city, during the season, organized and maintained exclusively for concert purposes and the daily interpretation of music of the highest class.

Performances of past seasons by the Boston Symphony Orchestra in this city and a general knowledge of the excellence of the organization make it unnecessary to speak of the foremost position which it now occupies in the musical world. As a matter of record, it may be of interest to state that the Orchestra was formed in 1881 by a public-spirited and music-loving citizen of Boston, with the intention of giving his native city a permanent organization which should rank with the best orchestra of Europe. To his individual support alone is due the position which the organization has been able to assume.

During the first three years of its existence, the responsible post of Conductor was filled by Mr. George Henschel, who was succeeded in 1884 by Mr. Wilhelm Gericke, of Vienna, who held the position for five years.

Arthur Nikisch, the present conductor, was born on the 12th of October, 1855, in a small town called Szent-Miklos, Hungary. His father occupied the position of head steward and auditor to Prince Lichtenstein, and was himself an enthusiastic amateur. In earliest childhood, the boy showed such extraordinary talent that his parents determined to educate him as a musician. He began his studies with the violin; and he mastered this instrument with such ease and so completely that, at the early age of eight, he appeared in public with most extraordinary success,—in fact, the young prodigy received a genuine ovation. His first studies in harmony and organ playing were made under the direction of the organist Prochazka, in the neighboring town of Buschtowitz; and in all branches the lad made such remarkable progress as to enable him to enter the Royal Conservatory in Vienna at the unusually early age of eleven. Here he worked harder than ever, and especially devoted himself to all the technical branches of composition, with such success that two years later (being then only thirteen years old) he sent a string sextet to an open competition, and unanimously received the first prize. He remained at the conservatory for eight years, during which time he won many more prizes for his compositions, as well as the first prize and silver medal for violin playing. One of his compositions—a cantata for solo, chorus and orchestra—was so successful as to be constantly repeated; and, as a special honor (and tribute to his abilities as a conductor-composer), on the occasion of his graduating from the conservatory, he publicly conducted a symphony. He was immensely popular with all his fellow students, among whom were Mottl and Fauré, who especially recognized his extraordinary talent for conducting; and as a parting gift from his class, he was presented with a magnificent and costly baton.

He immediately applied for a desk among the first violinists at the Royal Opera; and, obtaining this honorable position without the least difficulty, he occupied it during four years, receiving in this way the best possible practical instruction in conducting. During this time, he played through an enormous repertoire of operatic and concert music, and had constantly before him the splendid example of such magnificent conductors as Richter and Jahn. At the end of his experience as a member of the orchestra (1878), he went with the celebrated manager, Angelo Neumann, to Leipzig, and was installed as assistant conductor in the Old Opera House. He remained in this position for a year, drilling the chorus and soloists, and conducting the smaller operas and operettas; but Neumann's experience had shown him that he had found a real musical wonder, and at the end of the year he was transferred to the New Opera House as head conductor, where he has been ever since. He made his debut in this position with one of the most magnificent performances of "Tannhäuser" ever heard in Leipzig, and from that moment he was universally acknowledged as one of the most gifted and important conductors in Europe. It is no exaggeration to say that he has done more for music in

Leipzig than any other individual can justly claim. Under his care and direction the Leipzig Theatre orchestra has gained a European fame, which entitles it to an equal or even superior place to the Gewandhaus orchestra. Nikisch has also, during all these years in Leipzig, distinguished himself quite as much as a concert conductor as in the theatre; and he is particularly successful as a programme-maker. A performance of the colossal Ninth Symphony in 1882 is said to

ended by the acquisition of superior performers wherever they could be found, until it is now everywhere conceded that no such company has before been brought together in this country.

In its ranks may be found representatives from the leading orchestras of Vienna, Leipzig, Berlin, Paris, and London.

At the head of the Violins as Concertmeister is Mr. Franz Kneisel, who is ably supported by Mr. C. M. Loeffler, Mr. T. Adamowski, and a corps of players, every member of which is a solo artist.

At the first desk of the 'Cello sit Mr. Anton Hekking and Mr. Leo Schulz, new comers of whom flattering accounts are heard.

Patrons of the concerts will note with pleasure the brilliant playing on flute and oboe by Messrs. Mole and Sautet, who came two years ago from the Opera Comique, Paris. Other prominent players among the wind instruments are Mr. Joseph Reiter, first horn, Mr. Pierre Muller, first trumpet, late of the Lamoureux Orchestra, Paris, and Mr. Goldschmidt, first clarinet.

In every department, the Orchestra has been brought as near as possible to ideal perfection. Mme. Magdeleine Steinbach-Jahns visits America for the first time to accompany the Orchestra as soloist on its tour.

She has been for several seasons the leading dramatic soprano of the famous Leipzig Opera House, and is a supreme favorite with the critical Leipzig public.

See programmes, which are of unusual interest, page 52.

Choral Society,

The tenth anniversary concert of the St. Louis Choral Society will be given on Tuesday, May 6, in the Exposition Music Hall. The first part of the programme will consist of Handel's "Dettingen Te Deum," which was given at the society's first concert ten years ago. The second or miscellaneous part of the programme will close with the prayer and finale to the first act of Wagner's Lohengrin. This is a remarkably effective composition, and is one of the best suited for concert performance of all Wagner's compositions. It begins with a magnificent solo for basso, followed by a sextet with solo for soprano, a male chorus, and finally sextet and full chorus together. It is always very successful when well rendered, and the Choral Society is now fully equal to the demands which it makes on its musical forces.

The soloists are Mrs. Georgie Lee Cunningham, soprano, Mrs. W. A. McCandless, alto, Mr. John McKinzie of Omaha, tenor, Mr. Wm. M. Portens, basso, and Mr. Arthur D. Weld, second bass.

MUSICAL UNION.

15th

The closing concert of this season was given on the 14th ult. as a request concert. The principals were Mrs. Fanny Bloomfield-Zeisler, pianist, Signor Guido Parisi, violinist, and Mr. A. Epstein, accompanist. The following programme was rendered:

I. Overture—Taunhauser (Wagner).....Orchestra.
II. Concerto in F Minor (Chopin).....Mrs. Fanny Bloomfield-Zeisler.

III. Symphony in C Minor—Fifth (Beethoven).
(a) Allegro Con brio. (2) Andante Con moto.
(3) Allegro (Scherzo). (4) Allegro (Presto).
Orchestra.

IV. Russian Airs (Wieniawski)Signor Guido Parisi.
(a) Liebestraum No. 3 (Liszt).

V. (b) Polonaise E Major (Liszt)....Mrs. F. Bloomfield-Zeisler.

VI. (a) Introduction to Deluge (Saint-Saëns)—first

time in St. Louis. (b) From the Ball (Gillet).
(c) In the Mill (Gillet)—for strings only.

Mrs. Fanny Bloomfield-Zeisler's playing was characterized by the same broad and beautiful tone for which she is noted, and the audience was keenly appreciative of the great treat afforded them. Signor Parisi played in his usual masterly style, and renewed the many triumphs gained here. Mr. A. Epstein's accompaniments were thoroughly artistic. The work done by the orchestra was a credit to Mr. Waldauer.

THE MENDELSSOHN QUINTETTE CLUB.

At the fifth concert of the Mendelssohn Quintette Club at Memorial Hall, on Tuesday evening, the 22d ult., the following programme was rendered: Quartette, Op. 125, No. 1, Schubert, (a) allegro, (b) scherzo, (c) adagio, (d) allegretto. Cello solo, "Serenade," Anton, P. G. Auton, Jr.; soprano solo, aria, "The Queen of Sheba," Mrs. Georgie Lee Cunningham. Quartette, Haydn (andante with variations). Quintette, Op. 70, Judassohn, (a) allegro, (b) adagio, (c) scherzo, (d) finale.

OTTON SYMPHONY CONCERTS.

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MR. ARTHUR NIKISCH.

CITY NOTES.

Bulow and D'Albert in their programmes here, will have played, when this reaches you, twelve selections from Kunkel's Royal Edition in three concerts. This is the edition recommended by the greatest artists, and preferred by the best teachers.

Belleville Philharmonic Concert.—The *Belleville Democrat* says of Sig. Parisi, who played at the Philharmonic Concert on the 17th ult.: "Sig. Guido Parisi, of St. Louis, was on the programme for the next number, a violin solo. It was a 'Rhapsodie Hongroise,' from Hauser. It was Sig. Parisi's first appearance before a Belleville audience, and if one can judge by

the manner in which he was received, then did he indeed score a grand triumph. To say that Sig. Parisi is a master of the violin would be but a faint tribute to his skill. It may be justly said that never before have such strains from that instrument been heard from a Belleville stage. In the hands of Sig. Parisi the violin is an absolute slave of the sweetest mastery and most remarkable skill. He completely captivated the large and fashionable audience, and was received with enthusiasm that almost bordered upon wildness, after each production being compelled to respond to an encore, whose warmth showed no sign of diminution. The many admirers whom he made for himself last night will, no doubt, be out in full force to hear him again at the same place to-morrow night, as he will appear again with the Chouteau Literary and Concert Company.

We respectfully call the attention of our readers to the valuable library of the late Karl Merz, now for sale. This library is the main property left by Karl Merz to his widow, and she is obliged to sell the same. Those wishing complete catalogues and particulars can address Mr. Johannes Wolfram, Canton, Ohio, or Jesse McClellan, Wooster, Ohio.

The library contains many antique works; for example, 57 of the famous Leipziger Allgemeine Music Zeitung, 1798-1848. These volumes were at one time the property of Theodore Hagen, and were secured for Karl Merz through Dr. F. L. Ritter, of Vassar College.

There is also Burney's General History of Music, four volumes, 1782; Burney's History of Music of Germany and Netherlands, 1778; Burney's History of Music of France and Italy, one volume, 1771; Luther's Gesangbuch, 1611, etc., etc. It is a rare opportunity to obtain valuable musical literary works.



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The musical score consists of ten staves of piano music. The first two staves are in common time (indicated by '3') and the subsequent eight staves are in common time (indicated by '2'). The key signature changes frequently, including major keys like A major and minor keys like A minor. The music is dynamic, with frequent use of *f* (fortissimo) and *ff* (fortississimo). Pedal instructions, marked 'Ped.' with an asterisk (*), are placed under specific notes throughout the piece. Measure numbers are indicated above the staff in some sections, such as '8-' in the third section. The notation includes various note values (eighth, sixteenth, thirty-second) and rests, with some notes having grace marks. The overall style is energetic and virtuosic, characteristic of a polonaise.

ff

Ped. * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

ff

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

ff

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

ff

Ped. * *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

dim.

*L'istesso tempo.
cantando.*

dim. e rit. *mf*

p *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *

riten.

Ped. * *Ped.* *Ped.* * *Ped.* *Ped.* *Ped.* *Ped.* *

a tempo.

2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

Ped. 5 * Ped. 5 * Ped. 5 * Ped. 5 * Ped. 5 *

5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

Ped. * Ped. * Ped. * Ped. * Ped. *

1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

Ped. * Ped. * Ped. * Ped. * Ped. *

semre cres.

5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

Ped. * Ped. * Ped. * Ped. * Ped. *

ff

mf

5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4 5 1 2 3 4

Ped. * Ped. * Ped. * Ped. * Ped. *

semre cres.

largament

ff

a tempo.

dim.

Ped. * Ped. * Ped. * Ped. * Ped. *

8.

legatissimo.

Ped. * Ped. Ped. * Ped. Ped.

8.

Ped. * Ped. Ped. * Ped. Ped.

8.

Ped. * Ped. Ped.

8.

mf dolcissimo.

Ped.

dimin.

* Ped.

8.

pp

Ped. * Ped. Ped. * Ped. Ped.

Sheet music for piano, page 8, featuring six staves of musical notation. The music includes dynamic markings such as *ff*, *dimin.*, *dolce.*, *p*, *mf*, and *sforz.*. Performance instructions like "Ped." and "I.h." are also present. Fingerings are indicated above the notes in some sections.

Piano sheet music with two staves. The top staff uses treble clef and the bottom staff uses bass clef. The key signature is A major (three sharps). The music consists of six systems separated by vertical bar lines.

System 1: Treble staff has sixteenth-note patterns with fingering (e.g., 1 2 4, 2 1, 2 1 4 3 2, 1 2 4 3 2, 1 2 4 3 2, 1 2 4 3 2). Bass staff has sustained notes with pedaling indicated by asterisks (* Ped.).

System 2: Treble staff has sixteenth-note patterns with fingering (e.g., 1 2 4 1, 5 3, 5 3, 5 3). Bass staff has sixteenth-note patterns with pedaling indicated by asterisks (*).

System 3: Treble staff has sixteenth-note patterns with fingering (e.g., 1 2 3 5, 1 2 4 2 5, 1 2 3 2 3, 1 2 4 2 5). Bass staff has sixteenth-note patterns with pedaling indicated by asterisks (* Ped.).

System 4: Treble staff has sixteenth-note patterns with fingering (e.g., 2 3 1, 5 3, 1 2 3 2 1, 1 3 2 1, 2 3 1). Bass staff has sixteenth-note patterns with pedaling indicated by asterisks (* Ped.). Dynamics include *mfz*.

System 5: Treble staff starts with sixteenth-note patterns with fingering (e.g., 3 1, 1 3 4) followed by eighth-note chords. Bass staff starts with sixteenth-note patterns with pedaling indicated by asterisks (* Ped.). Dynamics include *cantando.*, *dim. e rit.*, *a tempo. r.h.*, and *r.h.*

System 6: Treble staff has sixteenth-note patterns with fingering (e.g., 5 2, 2 1, 5 3, 3 2, 2 1, 5 3, 3 2, 1 3 2 1, 5 3, 3 2 1 3). Bass staff has sixteenth-note patterns with pedaling indicated by asterisks (* Ped.).

r. h.
Ped. 2 1 * *Ped.* 5 3 * *Ped.* 1 3 2 * *Ped.* 5 4 3 2 * *Ped.* 4 2 1 2 * *Ped.* 2 1 3 2 *

trionfante.

pesante. 3 *a tempo.*
rit. * *Ped.* * *Ped.* 2 3 1 2 * *Ped.*

legatissimo.
Ped. * *Ped.* * *Ped.*

pp
Ped. * *Ped.* * *Ped.*

dolcissimo.
Ped. $\frac{2}{5}$

Musical score for piano, five systems:

- System 1:** Treble clef, B-flat key signature. Dynamics: *sff*, *l.h.*, *ff*. Pedal markings: *Ped.*, ** Ped.*, *Pod.*, ** Pod.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*.
- System 2:** Treble clef, B-flat key signature. Dynamics: *ff*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*.
- System 3:** Treble clef, B-flat key signature. Dynamics: *ff*. Pedal markings: *Ped.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*.
- System 4:** Treble clef, B-flat key signature. Dynamics: *ff*. Pedal markings: *Ped.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*. Performance instruction: *stringendo.*
- System 5:** Treble clef, B-flat key signature. Dynamics: *ff*, *animato.*, *rit.*, *ff*, *ff*. Pedal markings: *Ped.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*, *Pod.*, ** Ped.*. Performance instruction: *con fuoco.*

Page number: 8

RIGAUDON.

J. Raff. Op. 204. N° 3.

Allegro. $\text{d} = 104.$

Sheet music for piano solo, composed by J. Raff. The music is in common time, key signature of one sharp (F#). The piece consists of five staves of musical notation. The first staff starts with a dynamic *mf*. The second staff begins with a dynamic *p leggiero.*. The third staff starts with a dynamic *f*. The fourth staff starts with a dynamic *ff*. The fifth staff ends with dynamics *Ped.* and an asterisk. Fingerings are indicated above the notes throughout the piece.

3

leggiero.

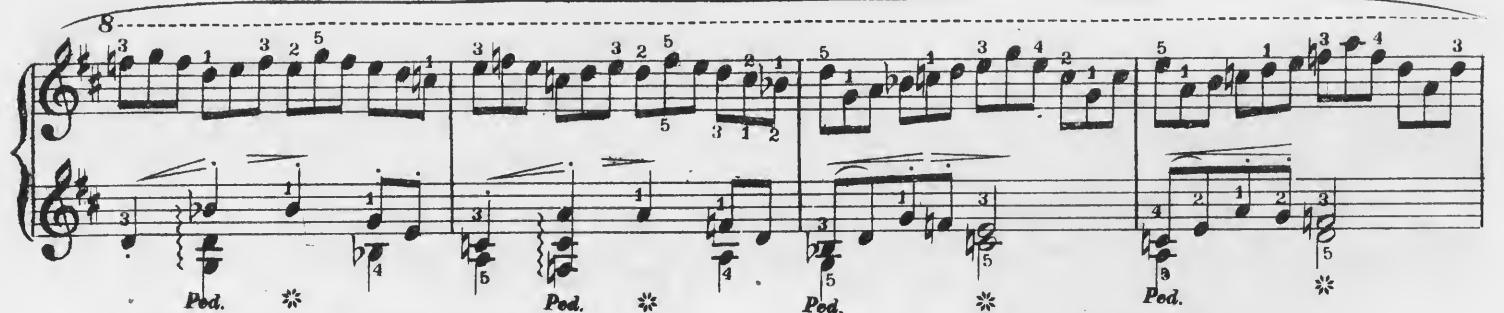
8.

f

p leggiero.

mf

f



8.

*or thus.
Henselt's version.*

Ped. Ped.

*Ped. **

f

*or thus.
Henselt's version.*

leggiero.

p

simil.

decresc.

scendo

cresc.

f

mf

Ped. *

Ped. *

Ped. *

Ped. *

A page of a musical score for piano, featuring six staves of music. The score includes dynamic markings such as *p*, *dolce sempre.*, *ff*, and *fff*. Fingerings are indicated by numbers above or below the notes. Performance instructions like "Ped." and asterisks (*) are placed at specific points. The music consists of six staves, likely for both hands, with various note heads and stems. The key signature changes between staves, and the time signature appears to be common time throughout.

Ped. *

Ped. *

Ped. *

stmn.

dolce sempre.

Ped.

Ped.

Ped.

f

ff

fff

fff

*

POSTHORN'S TONES.

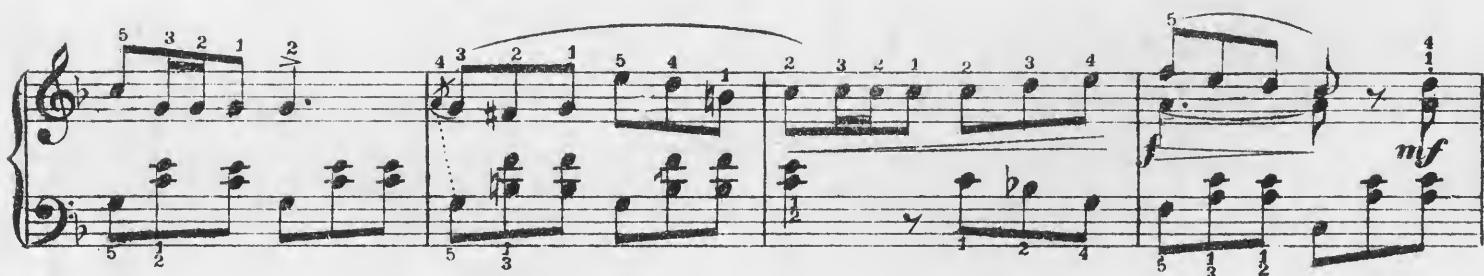
(POSTHORN KÄNGE)

Franz Behr. Op. 575.

Allegro con moto. ♩ = 92.



riten. un poco. a tempo.



Musical score for piano, page 1, measures 5-10. The score consists of two staves: treble and bass. The treble staff uses a common time signature. Measure 5 starts with a dotted half note followed by eighth-note pairs. Measures 6-7 continue with eighth-note pairs. Measure 8 begins with a sixteenth-note pattern: (5, 2), (5, 2), (4, 2), (5, 2). Measures 9-10 show a transition with (4, 1) and (3, 1) patterns. The dynamic changes from *f* to *mf*. Fingerings are indicated above the notes.

Musical score for piano, page 1, measures 11-16. The treble staff starts with a sixteenth-note pattern: (1, 2), (2, 1), (4, 1). Measures 12-13 continue with sixteenth-note pairs. Measure 14 begins with a sixteenth-note pattern: (2, 1), (2, 1), (5, 2). Measures 15-16 show a transition with (4, 1) and (5, 2) patterns. The dynamic changes from *a tempo.* to *riten. un poco.* and back to *a tempo.* The dynamic then changes to *f* and *mf*.

Musical score for piano, page 1, measures 17-22. The treble staff starts with a sixteenth-note pattern: (4, 1), (3, 1), (2, 1). Measures 18-19 continue with sixteenth-note pairs. Measure 20 begins with a sixteenth-note pattern: (5, 4), (2, 1). Measures 21-22 show a transition with (1, 4), (5, 4), (2, 1) patterns. The dynamic changes from *cres.* to *f*.

Musical score for piano, page 1, measures 23-28. The treble staff starts with a sixteenth-note pattern: (4, 3, 2, 1), (3, 2, 1). Measures 24-25 continue with sixteenth-note pairs. Measure 26 begins with a sixteenth-note pattern: (5, 2, 1). Measures 27-28 show a transition with (4, 3, 2, 1), (2, 1) patterns. The dynamic changes from *cres.* to *sempre.*

Musical score for piano, page 1, measures 29-34. The treble staff starts with a sixteenth-note pattern: (5, 2, 1), (3, 2, 1). Measures 30-31 continue with sixteenth-note pairs. Measure 32 begins with a sixteenth-note pattern: (5, 1). Measures 33-34 show a transition with (5, 1) patterns. The dynamic changes from *ff* to *fffz* and back to *ff*.

GONDELLIED.

BARCAROLLE.

Ernest Haberbier Op.53. № 2.

Andantino. ♩.—66.

Andantino. - 66.

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Execution. or thus. Playing the grace notes in the previous measure.

The image shows five staves of piano sheet music. The first staff begins with "un poco rit. a tempo." and includes fingerings (e.g., 2, 3, 4, 5) and pedaling instructions ("Ped."). The second staff starts with "con dolore." The third staff is labeled "B4" and contains a dynamic instruction "sf". The fourth staff begins with "un poco rit. a tempo." and includes fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions ("Ped."). The fifth staff is labeled "C" and includes a dynamic instruction "sf". The sixth staff begins with "a tempo." and includes fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions ("Ped."). The seventh staff includes a dynamic instruction "ritard." and pedaling instructions ("Ped."). The eighth staff is labeled "Execution." and includes fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions ("Ped."). The ninth staff is labeled "C" and includes fingerings (e.g., 1, 2, 3, 4, 5) and pedaling instructions ("Ped.).

FLOWERET, FORGET ME NOT.

(BLÜMLEIN VERGISS MEIN NICHT.)

GAVOTTE. ————— T. Giese Op. 220.

Moderato. ♩ = 138.

Transcribed by Eugene Ketterer.

The sheet music consists of five staves of piano music. The first staff shows a treble clef, a key signature of one sharp, and common time. The second staff shows a bass clef, a key signature of one sharp, and common time. The third staff shows a treble clef, a key signature of one sharp, and common time. The fourth staff shows a bass clef, a key signature of one sharp, and common time. The fifth staff shows a treble clef, a key signature of one sharp, and common time. The music includes various dynamics such as *p*, *cres.*, *f*, *fz*, and *dim.*. Pedal points are indicated by the word "Ped." and an asterisk (*) under specific notes. Fingerings are shown above the notes, such as 1, 2, 3, 4, and 5. The music is divided into sections labeled 1 and 2, with section 2 starting at measure 11.

10

A musical score for piano, showing two staves. The top staff is in treble clef and the bottom is in bass clef. Measures 11 and 12 are shown. The score includes dynamic markings like 'Ped.' and 'p' (piano), and performance instructions like '1/2' and '5'. Measure 11 ends with a fermata over the bass note. Measure 12 begins with a bass note followed by a fermata.

Musical score for piano, page 10, measures 10-11. The score consists of two staves. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef and has a key signature of one sharp. Measure 10 starts with a dynamic of ff . It features a series of eighth-note chords in the treble staff, with a fermata over the first chord. The bass staff has sustained notes. Measure 11 begins with a dynamic of mf . It continues the eighth-note chords in the treble staff, with a fermata over the second chord. The bass staff has sustained notes. The score includes several performance instructions: "Ped." at the start of measure 10, "*" at the start of measure 11, and "Ped." again at the start of measure 11. Measure 11 ends with a dynamic of f .

The image shows two staves of piano sheet music. The top staff uses a treble clef and has a key signature of one sharp. The bottom staff uses a bass clef. Measure 11 starts with a forte dynamic. Measure 12 begins with a piano dynamic. Both measures feature complex fingerings and grace notes.

p

Ped. * Ped. * Ped. *

cres.

Ped. * Ped. *

fz *p* *dim.*

Ped. * Ped. * Ped. Ped. * Ped. *

cres. *f*

Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped.

fz *p* *dim.*

Ped. * Ped. * Ped. Ped. Ped. Ped. Ped. Ped. Ped.

f

Ped. * Ped. Ped. Ped. Ped. * Ped. Ped. Ped. Ped.

ff

Ped. * Ped. Ped. * Ped. * Ped.

BABBLING BROOK.

In every babbling Brook he finds a friend.

à mon élève Virgie Fiske.

Wordsworth.

J. A. Kieselhorst.

Moderato. ♩ - 92

The image shows five staves of piano sheet music. The first three staves are in common time (indicated by '2') and the last two are in 3/4 time (indicated by '3'). The music includes dynamic markings such as *p* (piano), *rit.* (ritardando), and *Cantabile a tempo*. Performance instructions like 'Ped.' and asterisks (*) are placed under specific notes or groups of notes. Fingerings are indicated above the notes, such as '1 2 3' or '4 5'. The music consists of a combination of treble and bass clef staves, with some staves featuring both hands playing simultaneously.

cres.

*Ped. * Ped. * Ped.*

rit.

*Ped. **

*Cantabile.
a tempo.*

rit. " *mf*

a tempo.

f *mf* *p*

leggiero.

The image displays a page of sheet music for piano, consisting of six staves of musical notation. The music is written in common time and uses a treble clef for the top two staves and a bass clef for the bottom two staves. The right hand is primarily responsible for the melodic line, while the left hand provides harmonic support. The notation includes a variety of note values such as eighth and sixteenth notes, and rests. Performance instructions are scattered throughout the piece, including the word "Ped." (Pedal) with asterisks, dynamic markings like "cres." (crescendo), and fingerings indicated by numbers above or below the notes. The music is divided into measures by vertical bar lines.



Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 3 4 2 1 3 1 and 3 4 2 1 3. The left hand provides harmonic support. Pedal points are marked with "Ped." and asterisks (*).

Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 4 2 3 1 2 4 and 5 3 2 1 4 2. The left hand provides harmonic support. Pedal points are marked with "Ped." and asterisks (*).

Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 5 3 2 1 4 2 and 4 2 3 1 2 4. The left hand provides harmonic support. Pedal points are marked with "Ped." and asterisks (*).

Continuation of the piano sheet music. The right hand continues its eighth-note patterns with fingerings like 5 2 3 1 2 4 and 4 2 3 1 2 4. The left hand provides harmonic support. Pedal points are marked with "Ped." and asterisks (*).

A musical score for piano featuring two staves. The top staff uses treble clef and has a key signature of one sharp. It contains a melodic line with grace notes and dynamic markings like '>'. Fingerings such as 3, 4, 5, 4, 4, 2, 4, 2, and 3 are indicated above the notes. The bottom staff uses bass clef and has a key signature of one sharp. It shows harmonic support with notes like B, D, G, and E. Pedal points are marked with 'Ped.' and asterisks (*). The score is set in common time.

A musical score for piano featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The score consists of eight measures. Measures 1-4 begin with a dynamic instruction 'Ped.' followed by a measure ending in a fermata. Measures 5-8 begin with a dynamic instruction 'Ped.' followed by a measure ending in a fermata. Measures 1, 3, 5, and 7 contain sixteenth-note patterns with specific fingerings (e.g., 4-2, 5-4-2) and slurs. Measures 2, 4, 6, and 8 contain eighth-note patterns with specific fingerings (e.g., 5-2, 4-2, 5-2). Measures 1, 3, 5, and 7 end with fermatas.

A musical score for piano, featuring two staves. The top staff is in treble clef and the bottom is in bass clef. The score consists of eight measures, numbered 5 through 8 above the staff. Measure 5 starts with a bass note followed by a treble melody. Measure 6 begins with a bass note and a treble note. Measure 7 starts with a bass note. Measure 8 begins with a bass note. Various dynamic markings are present: 'Ped.' at the start of measures 5, 6, and 7; '*' after measure 5 and 6; 'f' (fortissimo) in measure 7; and 'sempre cres.' (sempre crescendo) above measure 8. The treble staff contains eighth-note patterns, while the bass staff contains quarter notes.

Musical score for piano, page 8, measures 8-10. The score consists of two staves. The upper staff uses a treble clef and has a key signature of one sharp. The lower staff uses a bass clef and has a key signature of one sharp. Measure 8 starts with a forte dynamic (ff) in the bass staff. Measure 9 continues with eighth-note patterns in both staves. Measure 10 begins with a forte dynamic (ff) in the bass staff, followed by a repeat sign and a double bar line.

NORMA

FANTASIA.

Jean Paul.

Secondo.

Alla Marcia. $\text{♩} = 144$.

The sheet music consists of five staves of musical notation. The first three staves are in common time (indicated by a 'C') and the last two are in 2/4 time (indicated by a '2/4'). The key signature is A major (one sharp). The music is divided into measures by vertical bar lines. The first staff begins with a forte dynamic (f). The second staff starts with a piano dynamic (p). The third staff begins with a piano dynamic (p). The fourth staff begins with a piano dynamic (p). The fifth staff begins with a piano dynamic (p). Pedal markings ('Ped.') are placed under several notes in each staff, with some notes having specific numbers (1, 2, 3, 4, 5) or an asterisk (*) underneath them. Dynamic markings include 'f' (forte), 'p' (piano), and 'sf' (sforzando).

NORMA

FANTASIA.

Alla Marcia. ♩ = 144

Primo.

Jean Paul.

8-

Musical score for the first section of the Fantasia. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The tempo is Alla Marcia (♩ = 144). The dynamic is *f*. The section starts with a series of eighth-note chords. Pedal points are marked with 'Ped.' under the bass notes. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measures 1 through 8 are shown.

8-

Musical score for the second section of the Fantasia. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The dynamic is *f*. The section continues with eighth-note chords. Pedal points are marked with 'Ped.' under the bass notes. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measures 9 through 16 are shown, ending with a repeat sign (*).

8-

Musical score for the third section of the Fantasia. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The dynamic is *f*. The section continues with eighth-note chords. Pedal points are marked with 'Ped.' under the bass notes. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measures 17 through 24 are shown, ending with a repeat sign (*).

8-

Musical score for the fourth section of the Fantasia. The score consists of two staves. The top staff is for the right hand (treble clef) and the bottom staff is for the left hand (bass clef). The key signature is one sharp (F#). The time signature is common time (indicated by '4'). The dynamic is *sf*. The section concludes with eighth-note chords. Pedal points are marked with 'Ped.' under the bass notes. Fingerings are indicated above the notes: 1, 2, 3, 4, 5. Measures 25 through 32 are shown, ending with a final repeat sign (*).

Secondo.

Musical score for the Secondo section, featuring three staves of bassoon parts. The top staff uses a bass clef and has six measures. The middle staff uses a bass clef and has six measures, with a dynamic marking "dim." in the fifth measure. The bottom staff uses a bass clef and has five measures. Pedal points are indicated by "Ped." under the bass notes in each staff.

Animato.

Musical score for the Animato section, featuring two staves of bassoon parts. The top staff starts with a dynamic "p" and has four measures. The bottom staff has four measures. The score concludes with a dynamic "ff" and a pedal point marked "Ped." at the end of the piece.

Andante ♩ - 80. Hear me Norma.. Duet.

Musical score for the Andante section, featuring two staves of bassoon parts. The top staff starts with a dynamic "p" and has four measures. The bottom staff has four measures. The score ends with a dynamic "ff".

Continuation of the musical score, featuring two staves of bassoon parts. The top staff has four measures. The bottom staff has four measures. The score ends with a dynamic "ff".

Primo.

Sheet music for the Primo section, featuring two staves. The top staff consists of six measures of sixteenth-note chords in common time, with the tempo indicated by a '3' above the measure. The bottom staff consists of six measures of eighth-note chords, with the tempo indicated by a '3' above the measure. Pedal points are marked with 'Ped.' under each measure. Fingerings are shown above the notes.

Sheet music for the dim. section, starting at measure 8. It features two staves. The top staff consists of seven measures of sixteenth-note chords in common time. The bottom staff consists of seven measures of eighth-note chords in common time. A dynamic marking 'dim.' is placed above the top staff. Pedal points are marked with 'Ped.' under each measure. Fingerings are shown above the notes.

Animato.

Sheet music for the Animato section, starting at measure 15. It features two staves. The top staff consists of seven measures of sixteenth-note chords in common time. The bottom staff consists of seven measures of eighth-note chords in common time. Dynamics include 'p', 'f', and 'sf'. Pedal points are marked with 'Ped.' under each measure. Fingerings are shown above the notes.

Sheet music for the Andante section, starting at measure 22. It features two staves. The top staff consists of seven measures of sixteenth-note chords in common time. The bottom staff consists of seven measures of eighth-note chords in common time. Dynamics include 'p' and 'v'. Fingerings are shown above the notes.

Sheet music for the 'Hear me Norma.. Duett.' section, starting at measure 29. It features two staves. The top staff consists of seven measures of sixteenth-note chords in common time. The bottom staff consists of seven measures of eighth-note chords in common time. Fingerings are shown above the notes.

Secondo.

A musical score for piano, showing two staves. The top staff is in common time and treble clef, with a dynamic of forte (f). It features sixteenth-note patterns with fingerings: measure 11 uses 3, 5, 1, 3, 3, 3; measure 12 uses 3, 1, 2, 4, 1. The bottom staff is in common time and bass clef, with a dynamic of piano (p). It shows sustained notes and rests.

Musical score for piano and basso continuo, page 10, measures 11-16. The score consists of two staves. The top staff is for the piano, showing a treble clef, a key signature of one flat, and a tempo marking of $\frac{2}{4}$. The bottom staff is for the basso continuo, showing a bass clef and a key signature of one flat. The piano part features eighth-note patterns with grace notes and dynamic markings like p and f . The basso continuo part shows sustained notes with dynamic markings like p and f , and includes pedal indications labeled "Ped." and asterisks.

Ped. * Ped. * Ped. *

A musical score for piano, showing two staves. The top staff is for the right hand and the bottom staff is for the left hand. Measure 11 starts with a treble clef, a key signature of one flat, and a tempo marking of quarter note = 120. The right hand plays a sixteenth-note pattern with fingerings: (1) 2 5, (2) 1 2 4, (3) 1 2 3, (4) 1 2 3. The left hand provides harmonic support. Measure 12 begins with a bass clef, a key signature of one sharp, and a dynamic of forte (f). The right hand continues its sixteenth-note pattern with fingerings: (1) 2 3, (2) 1 2 3, (3) 1 2 3, (4) 1 2 3. The left hand continues harmonic support.

Allegro.

Musical score for piano, page 10, measures 32-33. The score consists of two staves. The top staff uses a treble clef, a key signature of one sharp, and a common time signature (indicated by '4'). The bottom staff uses a bass clef, a key signature of one sharp, and a common time signature. Measure 32 starts with a forte dynamic 'f' and a 32nd-note pattern of eighth-note pairs. Measure 33 begins with a 42nd-note pattern of eighth-note pairs, followed by a measure of rests indicated by 'x'. The score concludes with a dynamic 'sf' (sforzando) and a pedal marking 'Ped.'.

Primo.

The musical score consists of four staves of piano music. The first two staves are in common time, while the last two are in 2/4 time. The key signature changes from B-flat major (two flats) to A major (no sharps or flats). The music features complex fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8), dynamic markings like p , f , and ff , and performance instructions such as "Ped." and asterisks. The notation includes both treble and bass clefs, with some notes having stems pointing in opposite directions.

Allegro.

The musical score consists of three staves of piano music. The first two staves are in common time, and the third staff begins in 2/4 time. The key signature changes from B-flat major to A major. The music features dynamic markings like f and sf , and a pedal marking "Ped." with an asterisk. The notation includes both treble and bass clefs, with some notes having stems pointing in opposite directions.

Allegro. - 152.

Secondo.

Musical score for piano, page 152, Allegro. The score consists of two staves. The top staff is in common time (indicated by a 'C') and has a key signature of one sharp (F#). It features a treble clef and includes a dynamic marking 'mf' below the first measure. The bottom staff is also in common time and has a key signature of one sharp (F#), indicated by a bass clef. Both staves show a series of eighth-note patterns.

Musical score page 10, measures 11-12. The score consists of two staves. The top staff is for the left hand (piano) and the bottom staff is for the right hand. Measure 11 starts with a forte dynamic (f). Measure 12 begins with a piano dynamic (mf). Measure 13 continues with a piano dynamic (mf).

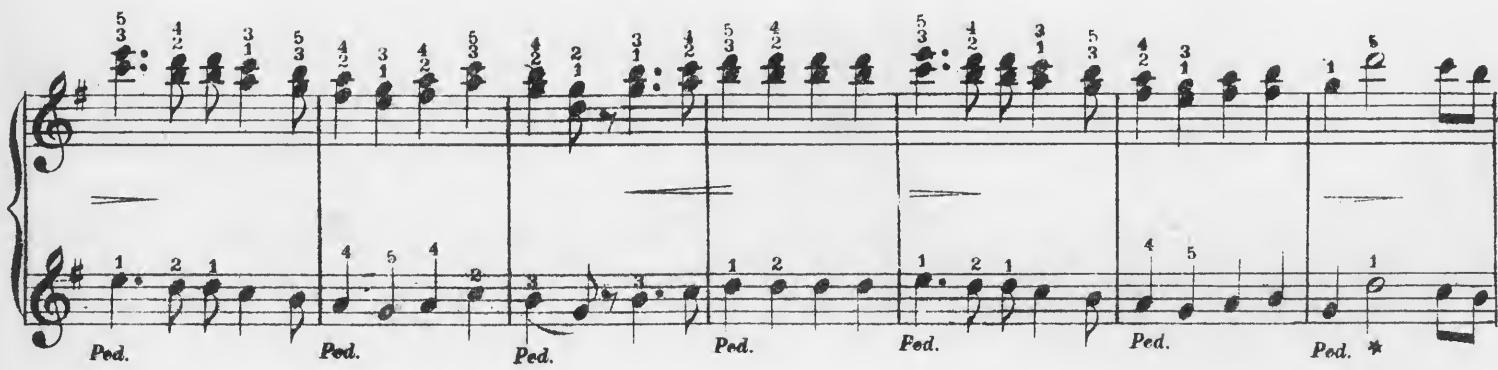
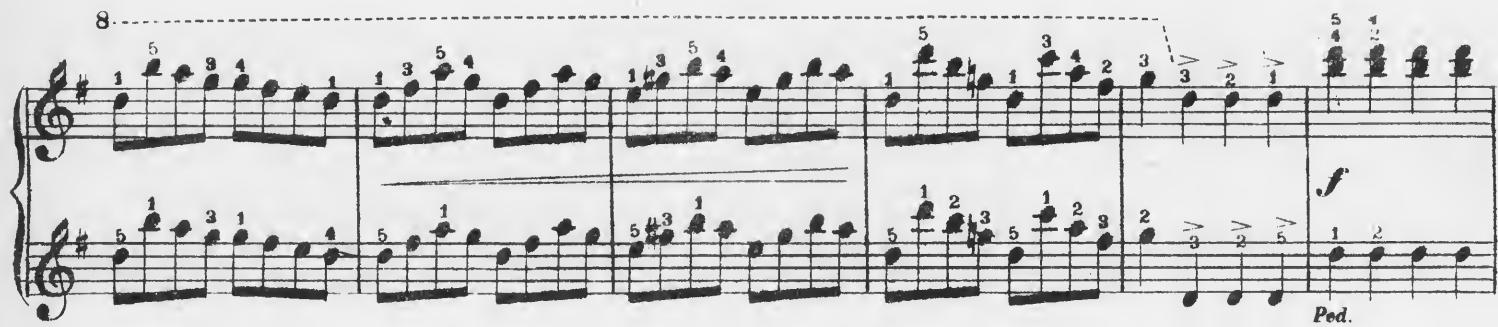
A musical score page featuring two staves. The top staff uses a bass clef and the bottom staff uses a treble clef. The music is composed of various note heads, stems, and rests. Vertical bar lines divide the measures into groups of four. The top staff has a key signature of one sharp (F#) and the bottom staff has a key signature of one flat (B-flat). The music includes eighth and sixteenth note patterns, as well as rests.

A musical score for piano, featuring two staves. The top staff uses a treble clef and has a key signature of one sharp. It contains measures 11 and 12, which consist of eighth-note patterns. The bottom staff uses a bass clef and has a key signature of one sharp. It contains measures 11 and 12, which also consist of eighth-note patterns. Measure 12 concludes with a dynamic marking 'f' (fortissimo) and a 'Ped.' (pedal) instruction.

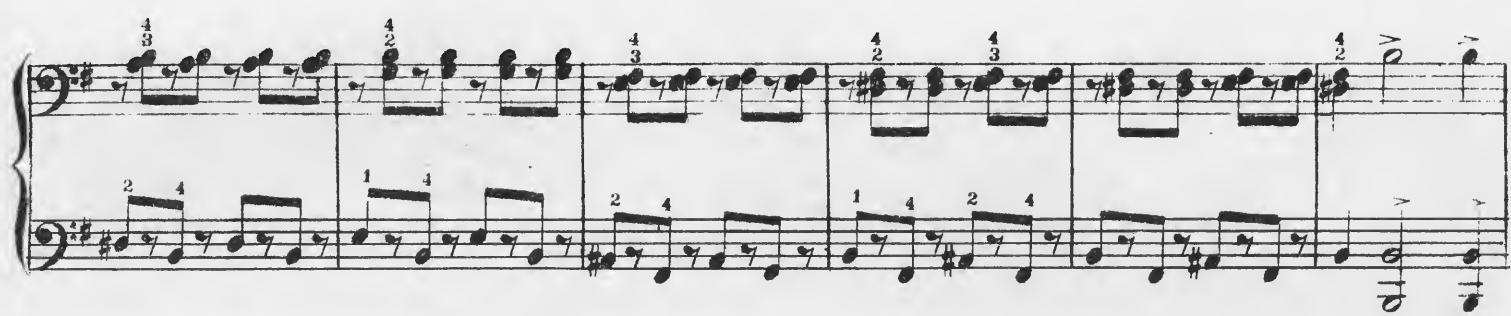
Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. * Ped.

Primo.

Allegro.



Secondo.



Musical score for two staves. The top staff uses a bass clef and a 2/2 time signature. The bottom staff uses a bass clef and a 2/2 time signature. The music consists of eight measures. Measures 1-4: The top staff has eighth-note chords. Dynamics: sf, ff, ff. The bottom staff has eighth-note chords. Pedal points are indicated under the notes in each measure. Measures 5-8: The top staff has eighth-note chords. Dynamics: ff. The bottom staff has eighth-note chords. Pedal points are indicated under the notes in each measure.

Musical score for two staves. The top staff uses a bass clef and a 2/2 time signature. The bottom staff uses a bass clef and a 2/2 time signature. The music consists of eight measures. Measures 1-4: The top staff has eighth-note chords. Dynamics: sf, sf. The bottom staff has eighth-note chords. Measures 5-8: The top staff has eighth-note chords. Dynamics: p. The bottom staff has eighth-note chords.

Musical score for two staves. The top staff uses a bass clef and a 2/2 time signature. The bottom staff uses a bass clef and a 2/2 time signature. The music consists of eight measures. Measures 1-4: The top staff has eighth-note chords. Dynamics: sf, sf. The bottom staff has eighth-note chords. Measures 5-8: The top staff has eighth-note chords. Dynamics: p. The bottom staff has eighth-note chords.

Musical score for two staves. The top staff uses a bass clef and a 2/2 time signature. The bottom staff uses a bass clef and a 2/2 time signature. The music consists of eight measures. Measures 1-4: The top staff has eighth-note chords. Dynamics: sf. The bottom staff has eighth-note chords. Pedal points are indicated under the notes in each measure. Measures 5-8: The top staff has eighth-note chords. Dynamics: ff. The bottom staff has eighth-note chords. Pedal points are indicated under the notes in each measure. Measures 9-10: The top staff has eighth-note chords. Dynamics: sf, sff. The bottom staff has eighth-note chords. Pedal points are indicated under the notes in each measure.

Primo.

HARMONIOUS BLACKSMITH.

(ARIA CON VARIAZIONI.)

Revised and fingered by Hans von Bülow.

G. HÄNDEL.

Molto tranquillo e semplice.

Piano sheet music for the main section. The key signature is G major (no sharps or flats). The tempo is Molto tranquillo e semplice. Fingerings are indicated above the notes. The dynamic is *mf*. Pedal marks (*f Ped.*) are shown at the beginning and end of the section. The music consists of two staves: treble and bass.

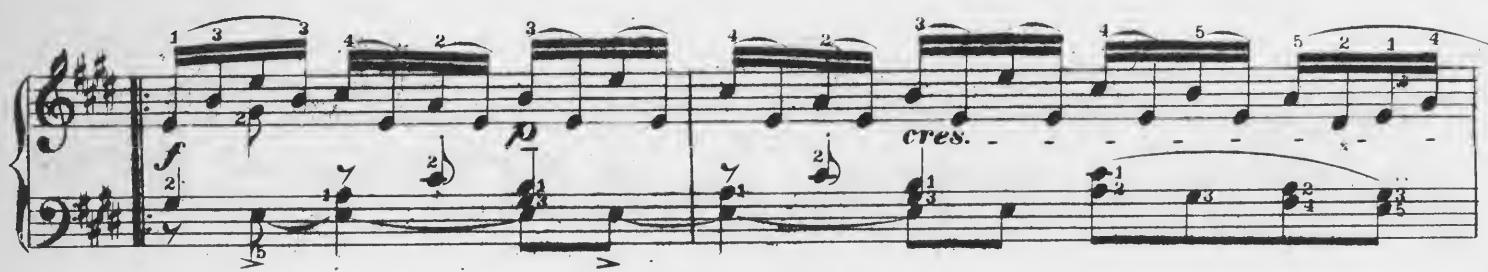
Piano sheet music for the 'poco allargando' section. The key signature changes to F# major (one sharp). The tempo is *poco allargando*. Fingerings are indicated above the notes. Dynamics include *dolce.*, *pp*, *cres.*, and *f*. Pedal marks (*ped.*) are shown at the end. The section is divided into two parts, labeled A and B, with measure numbers 242 and 243 indicated.

Piano sheet music for Variation I. The key signature is G major. The tempo is Var. I. Fingerings are indicated above the notes. Dynamics include *p*, *pp*, *mf*, and *dim.*. The music consists of two staves: treble and bass.

Piano sheet music for Variation II. The key signature is G major. The tempo is Var. II. Fingerings are indicated above the notes. Dynamics include *pp*, *cres.*, and *p*. The music consists of two staves: treble and bass.

Execution guide for Variations A and B. It shows two small examples of piano technique: Variation A (two measures) and Variation B (two measures).

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cantabile.

f dim. *p* *poco cres.* *dim.*

Var. II.

Un poco più mosso.

fz

il basso non troppo legato e molto distinto.

fz

espr.

dolce

cres.

f *p cresc.* *f dim.* *p* *f dim.* *p* *Ped.*

A. Execute trill as in the previous measure

Var. III.

Più animato.

Piu animato.

3 1 3 5 3 1 3 2 1 3 4 2 3 1 3 1 1 3 2 1 2 5 4

p p cres. dim.

ten. ten. ten.

5 3 5 3 1 3 2 1 3 5 3 1 3 2 1 3 4 2 3 1 3 1 1 3 2 4 3 1 4 3

- - pp

ten. ten. ten.

5 3 5 3 1 3 2 1 3 5 3 1 3 2 1 3 5 3 1 3 2 1 3 5

ten. ten.

f

5 3 1 3 2 3 1 3 4 2 3 1 2 4 3 2 1 1 4 5 2 3 1 3 2 1

leggiero. poco a poco cres.

ten. ten. ten.

1. 2.

4 1 3 5 3 5 3 1 3 2 1 2 5 4 5 3 2 5 4 5 3

f

ten. ten. ten.

Var. IV.

Listesso tempo.

mf leggiero.

espr. *cres.* *f*

dim. *poco a poco.*

ten. *p* *ten.*

ten. *mfp*

ten. *mp*

ten. *mp* *cres.* *dim.* *espr.* *cres.*

f *marcato.* *1.* *2.* *acceler.*

Ped.

Ped.

Ped.

Ped.

Ped.

Var. V.

Allegro brillante.

The sheet music consists of six staves of musical notation for piano, arranged in two columns of three staves each. The music is in common time and major key signature. The first staff shows a melodic line with dynamic markings *f* and *p*, and fingerings 5, 3, 2, 1. The second staff continues with dynamic *mf* and fingerings 1, 1, 5, 1, 3, 2, 1, 5, 4. The third staff begins with dynamic *p* and fingerings 5, 3, 2, 1, followed by *f* and *dim.* The fourth staff features a crescendo *cres.* and a sustained note with dynamic *sostenuto.* The fifth staff includes dynamics *p*, *f*, *mf*, and tenuto marks (*ten.*). The sixth staff concludes with a ritardando (*rit.*) and a pedal mark (*Ped.*).

To my friend Fred. Specht.

EYES OF BLUE.

(BLAUE AUGEN.)

Words by William Lepère.

Moderato. ♩ = 92.

Music by Wayman C. Mc. Creary.

A musical score for piano and voice. The piano part is in the left hand, and the vocal part is in the right hand. The key signature is G major (one sharp). The tempo is Moderato (♩ = 92).

2. Und bin ich nah', so ju-belt
1. Ich kenn 'ne Maid; ihr Au - ge

A continuation of the musical score. The piano part is in the left hand, and the vocal part is in the right hand. The key signature changes to F# major (two sharps). The vocal line continues the lyrics from the previous system.

1. I know..... a maid whose eyes of
2. When I am near this maid is

2. sie Und klagt so bald ich fort Vom
1. klar Ist stets auf mich ge - richt' Al -

A continuation of the musical score. The piano part is in the left hand, and the vocal part is in the right hand. The key signature changes to D major (one sharp). The vocal line continues the lyrics from the previous systems.

*Herz-e sprach die Bö - se nie Auch nur ein einzig Wort Auch nur ein einzig
lein ihr Herz ge - hört mir nicht Sie sagt, das sei nicht wahr Sie sagt, das sei nicht*

1. for her heart I vain - ly sue She says it is not true she says it is not
2. cruel maid will nev - er say To whom she gave her heart to whom she gave her

*Wort. Mich kümmert's nicht, wenn auch ihr Herz Ge - hört nach äuss - rem
wahr. Mit Seuf - zen spricht ihr sii - sser Mund: "Dies Herz ist nicht mehr*

1. true A - las she tells me midst her sighs Her heart she does not
2. heart But what care I who owns her heart This much to me is

*Schein..... Ihr Au - - ge blau,..... es treibt nicht Scherz Sie
mein?"..... Doch that's..... ihr blau - es Au - - ge kund Sie*

1. own But joy she tells me with her eyes She
2. known Her eyes of blue the joy im - part She

liebt nur mich al - lein, mich al - lein
 loves but me a - lone, Me a - lone
 , mich al - lein , nur mich al - lein al -
2nd. time.
 , me a - lone , but me a - lone a -

lein Sie liebt nur mich al - lein
 lone she loves but me a - lone

1

cres.

- lein.

2

- lone.

CUCKOO, SHALL I GROW OLD?

Franz Abt.

Allegretto $\text{♩} = 80$

p scherzando e molto leggiero cres.

f

*Ped. ** *Ped. ** *Ped. ** *Ped. **

2. *Ru - se, mein Vögleinich gönn'dir nicht Ruh,*

1. *Sa - ge mir, Vo - gel im grii - nen Wald,*

mf

1. Tell me O bird of the merry green wood!
2. Sing a-way, bird, I shall not let thee rest,
1. Che-re fau-vet-te ou te cächstu done
2. N'est ce pas toi qui sau til les là bas!

Kukuk, Kukuk, Kukuk,

Kukuk, Kukuk, Kukuk,

p grazioso.

Cuckoo! cuckoo! cuckoo!

Cuckoo! cuckoo! cuckoo!

Chante! chante! chante!

Chante! chante! chante!

p

mf

*Ped. ** *Ped. ** *Ped. **

2. *ei wie das prächtig klingt, immer nur zu!*

1. *Sa - ge mir, Vö - gelein, werd' ich wohl alt!*

1. Shall I grow old? tell me, shall I grow old?
2. Thy tender note, ev-er makes me feel blest,
1. Ah! je te cherche dans chaque buis-son,
2. Je t'ai bienvue ô ne te caches pas!

Kukuk, Kukuk, Kukuk,

Kukuk, Kukuk, Kukuk,

dim.

Cuckoo! cuckoo! cuckoo!

Cuckoo! cuckoo! cuckoo!

Chante! chante! chante!

Chante! chante! chante!

p

mf

dim.

*Ped. ** *Ped. ** *Ped. **

2. Wenn ich's nicht leiden will,
1. Ach, nur noch zwei,drei Jahr!
piangendo.

*Schweigst du wieder schon still, wieder schon still?
Vo - gel, das ist nicht wahr, das ist nicht wahr!*

accel. *poco rit.*

1. Ah! years but two or three"
2. Ah! if sad thoughts me fill
1. Mais non! loi - seu se tait
2. Mais non! c'est une er - reur,

False ly say'st thou to me; false ly to me
Sweet birds thou then art still thou then art still
Som bre si - len - ci - euse est la fo : rêt
Lau - tre est bien plus belle et n'a pas peur;

accel. *poco rit.*

2. Drei - sig auch vierzig Mal musst du noch schrein Dreisig auch vierzig Mal musst du noch schrein

1. Län - ger nöchmoch' ich auf Erden gern sein, Län - ger nochmöcht' ich auf Erden gern sein,
a tempo.

1. Lon - ger on earth I would pleasure to dwell, Lon - ger on earth I would pleasure to dwell
2. Lon - ger on earth I would pleasure to dwell, Lon - ger on earth I would pleasure to dwell
1. Ah! cette in - gra - te vers d'autres sé - jours A transpor - tè son nid et ses a - mours
2. Quoi! c'est donc vrai,c'est donc vrai tum's fui! As tu le coeur de quit - ter ton a - mi!

2. War - te nur Kukuk ich hel - fe dir ein.....
1. War - te nur, Kukuk ich hel - fe dir ein
poco accel.

*War - te mir war - te ich hel - fe dir
War - te mir war - te, ich hel - fe dir*

molto grazioso.

poco ritard.

1. Wait awhile,wait,I shall help thee to tell
2. Wait awhile,wait,I shall help thee to tell
1. Fi! que c'est mal de me fuir ô meé chan - te!
2. Mais!n'est ce pas là sa voix si tou - chan - tel

Vi - te re - viens,car je t'ai - me tou -
Ah! cet - te fois c'est bien toi, te voi

Ped. * *Ped.* * *Ped.* *

1. & 2. ein

La..... poco riten.

f

1. tell La Cuckoo! cuckoo! cuckoo! cuckoo!
 2. tell La Cuckoo! cuckoo! cuckoo! cuckoo!
 1. jours La chan_te! chan_te! chan_te! chan_te!
 2. ci! La chan_te! chan_te! chan_te! chan_te!

mf

*Ped. **

ad lib.

Ku_kuk, Ku_kuk, Ku_kuk, Ku_kuk;

a tempo.

riten.

ten. pp

1. cuckoo! La Cuckoo! cuckoo! cuckoo! cuckoo!
 2. cuckoo! La Cuckoo! cuckoo! cuckoo! cuckoo!
 1. chante! La chante! chante! chante! chante!
 2. chante! La chante! chante! chante! chante!

a tempo.

riten.

a tempo.

poco più accel.

poco rit.

N.B.

2. Ku_kuk Ku_kuk

ah

2. cuckoo! cuckoo!

2. chan_te! chan_te!

Kukuk

chan_te!

f

N.B. This close may be sung or omitted.

MAJOR AND MINOR.

See our great premium offer, page 51.

Berlin.—An association of musicians has been formed for the production of new works by young composers; the society will be known as the "Free Musical Union."

Gilmore. during his summer tour, will play "Trustin God," a religious meditation, by Claude Melnotte. It was written as a reply, or rather companion, to Gottschalk's "Last Hope."

Bimboni.—This is the name of a composer in Italy, who has made a brilliant success with his opera, "La Modelia," at Turin and elsewhere. He is much talked of in Italy, and may possibly be the coming man.

The reason that Genelli's photos are always the best is that he keeps the best and highest-salaried artists to be had for love or money. Studio, 923 Olive Street.

King Carlos of Portugal, the king with sixteen Christian names, is an accomplished musician, and passionately fond of it; speaks seven languages, and has rare facilities in water-color painting; in short, he is a bit of a savant, like his uncle, the unlucky ex-emperor, Dom Pedro.

A permanent injunction was taken out against J. P. Weiss, music dealer in Detroit, Mich., by the Oliver Ditson Co., for importing and selling foreign reprints of several copyright musical publications belonging to it. We approve of the action of the Oliver Ditson Company, and do ourselves offer a liberal reward for the knowledge of any one selling foreign reprints of our copyrights.

Saint-Saens, the composer, is the subject of a number of interesting paragraphs just now, among them assertions that he has been confined in a madhouse; that he was dead; that he had lost his fortune, and that he had been kidnapped. There are two Americans in the cast of his "Ascanio" at the Paris opera—Miles. Adiny and Eames.

Masini, the famous Italian tenor, has made an engagement to sing thirty nights at Buenos Ayres during the next season of opera there, at \$5,000 a night. His usual terms are \$2,000 a night, and, although these figures are small in comparison with the price he commands in South America, they are too high, apparently, for the London managers. London does not care for opera at fancy prices; concerts do well enough, if the artists can be secured at reduced rates.

Quall on toast at Milford's.

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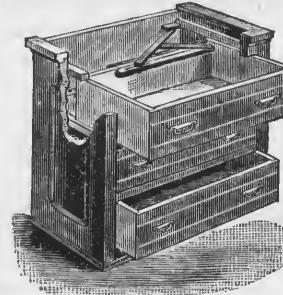
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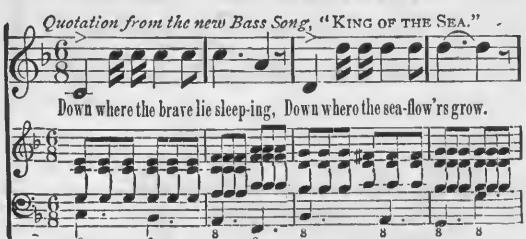
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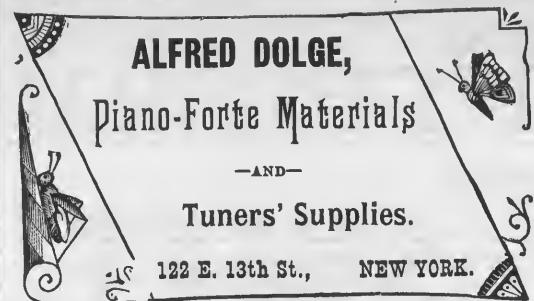
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At Teresa Carreno's third appearance in Vienna, the programme was: Sonata, Op. 27, No. 2, Beethoven; Nocturne, G major; Valse, A major, Chopin; Vogel als Prophet, and Toccata, Schumann; "Si oiseau j'étais," Hanselt; Etude, B flat, Liszt; Octave Etude, Kullak; Prelude and Fugue, Mendelssohn; and Grande Polonaise, E, Liszt. The audience were rapturously enthusiastic. They recalled her three times and she gave three encores. At the end of the concert everybody crowded around the platform to ask her to play once again; solemn old gentlemen went and planted their hats and sticks down by the piano and left them there until she came back a third time. Her playing is compared with that of Bülow, Rubinstein, Liszt, and Tausig; but she is said by some to be wanting in poetry and soul. All this is related by a correspondent of the London *Musical World*.

Franz Rummel, the great pianist, will shortly come to this country with his family, to spend the summer and prepare for the musical season of 1890-91, in which he will play an important part.

Monte Pickens, teacher at the North Texas Female College, Sherman, Texas, gave a pupil's recital, with much success. Among the numbers were: A la Valse, Petit Impromptu (piano)—Bohm; Les Sylphes, Valse Caprice (piano)—Bachman; Charge of the Hussars (piano)—Spindler; Fifth Nocturne (piano)—Leybach. Selected from Kunkel's Royal Edition.

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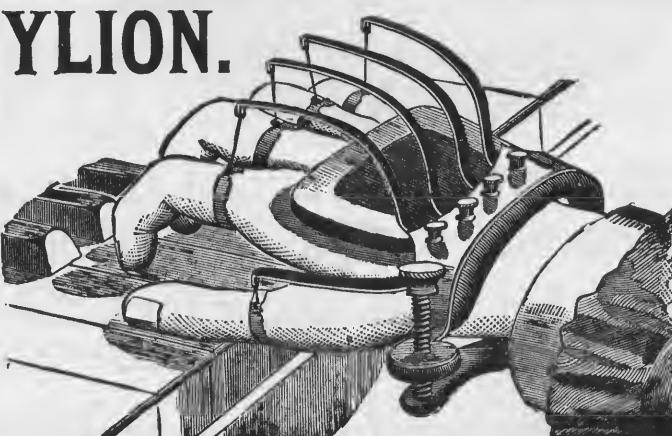
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